

**ILLOCUTIONARY ACTS UTTERED BY THE MAIN CHARACTERS
IN *ME BEFORE YOU* MOVIE**

SKRIPSI

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ABSTRACT

Rahayu Suci: Illocutionary Acts Uttered by The Main Character in Me Before You Movie. English Department of Faculty Teacher Training and Education. University Muhammadiyah of Sumatera Utara. Medan. 2017.

This research entitled “*Illocutionary Acts Uttered by The Main Character in Me Before You Movie* by Thea Sharrock: Apragmatic Analysis”. It is an attempt to find the types of illocutionary acts and the most dominant categories of illocutionary acts in the movie. The data have been taken from the main characters utterances in the movie. The research on this thesis was carried out on descriptive qualitative design by concertrating on utterances which contain illocution. The theory used in this rresearch was taken from Searley’s theory about illocutionary acts classification. The types of Searly’s chategories are assertive or respresentative, directive, commisive, expressive and declarative. There are five clarifications of illocutionary acts founnd in the Me Before You Movie with the total number of illocutionary acts uttered by the main characters uttered by the main characters are 234. It consist of 138 number refer to assertive (respresentative) (58.97%), 47 refer to directive (20.08%), 11 refer to commisive (4.70%), 30 refer to expressive (12.82%) and 8 refer to declarative (3.14%). The dominant categories of Searly’s categories of illocutionary was assertive or respresentative total number 138 (58.97%).

Keyword : Pragmatic, Speech Act, llocutionary Acts, Me Before You Movie

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TABLE OF CONTENT

ABSTRACT.....i

ACKNOWLEDGEMENTii

TABLE OF CONTENT.....iv

LIST OF TABLE vi

LIST OF APENDICES vii

CHAPTER I INTRODUCTION..... 1

A. Background of the Study..... 1

B. Identification of the Problems.....4

C. Scope and Limitation 5

D. Formulation of the Problerms 5

E. Objectives of the Study 5

F. Significanct of the Study 6

CHAPTER II THEORITICAL FRAMEWORK..... 7

A. Theoritical Framework..... 7

1. Pragmatics 7

2. Speech Act 8

2.1. Definition of Speech Acts 8

2.2. Speech Act Theory 9

2.3. Types of Speech Acts..... 11

2.4. Categories of Illocutionary Acts 14

2.5. Interaction of Direct-Indirect and Literal-Non Literal Speech Acts .. 15

2.6. Language Variation in Speech Acts 17

3. History of the Movie 18

4. The Synopsis of *Me Before You* Movie 19

B. Conceptual Framework 21

CHAPTER III METHODE OF RESEARCH..... 22

A. Research Design..... 22

B. Source of Data.....	22
C. Technique of Collection Data	23
D. Technique for Analyzing the Data	23
CHAPTER IV DATA AND ANALYSIS	24
A. Data Collection.....	24
B. Data Analysis	24
C. Research Finding.....	50
CHAPTER V CONCLUSIONS AND SUGGESTIONS	52
A. Conclusion	52
B. Suggestions	52
REFERENCES	
APPENDIX	

LIST OF TABLE

Table 4.1 Searle’s Category of Illocutionary Acts.....31

LIST OF APPENDICES

Appendix Script Of Me Before You Movie.....54

Appendix From K-167

Appendix From K-268

Appendix From K-369

Appendix Lembar Pengesahan Proposal.....70

Lembar Pengesahan Hasil Seminar Proposal.....71

Appendix Surat Pernyataan Plagiat.....72

Appendix Surat Izin Riset73

Appendix Surat Balasan Riset.....74

Appendix Berita Acara Bimbingan Proposal.....75

Appendix Berita Acara Bimbingan Skripsi.....76

Appendix Surat Pengesahan Skripsi77

Appendix From Curriculum Vitae78

CHAPTER I

INTRODUCTION

A. Background of the Study

Communication is a very important aspect in daily activity. It is the way of people to interact each other. By communicating people can convey information or expressing something to the addressee, and the addressee or the hearer can get the information. In communication a person has a certain purpose in what he said. That purpose is conveyed through sentences or utterances. In other words, every sentence or utterance which spoken by the speaker contains meaning or purpose.

The same utterance in communication might be containing different meaning. In other words, there might be more than one meaning or force in one utterance. For example an utterance “Your hair is so long”. If the utterance is delivered by a teacher to the students at school, it can be understood that the teacher commands them to cut their hair in order to obey the school’s rule. In the different situation, if this utterance is delivered by a woman to her friend, it can be meant as praising of having long hair. Perhaps, that utterance has more than two meanings; it depends on the situation or context.

Those kinds of actions performed through utterance above are known as speech act. Austin (1996: 94) states that speech acts is a theory in which to say something is to do something. It means that when someone says something, he or she is not only saying something but also uses it to do things or perform act. In simple word, speech act is the actions performed by utterances.

According to Austin in Yule (1996: 48), there are three types of speech act. The first is locutionary act (an act of saying something) which merely delivers the literal meaning of utterances. Or, it can be said that locutionary act is the textual meaning of utterances. Or, it can be said that locutionary act is the textual meaning of utterance produced by a speaker. Second is illocutionary act (an act in saying something) which sets a function to perform the intended meaning in utterances. In

other words, illocutionary act is textual meaning of utterance. It will decide the hearer's understanding or act (perlocution) as effect of the utterance. Third is perlocutionary act (a certain effect of utterances may have on the hearer. In order to understand more about it, below the researcher gives the example:

“Be diligent boy...”

For the example above, the locutionary is (1) a group of sound, and (2) formed three words then formed an ordering. For the illocutionary is the speaker may be performing an illocutionary act of requesting/ordering the hearer to be diligent. Its perlocutionary is the hearer may comply the request/order to be diligent.

Not all utterances contain the three types of speech act. There are some utterances do not cause or make the hearer to act or do something. Perhaps, that is because there is a misunderstanding between hearer and speaker. For example a student in the library talks to the librarian “It's very cold”. The librarian does not do something because d/he does not understand the student's intention, whereaas the student wants thelibrarian to turn down the temperature of air conditioner (AC) in the library. The example showa that the perlocution (perlocutionary act) is not occured because the addressee does not understand the illocution (illocutionary act) of the utterance.

Knowing such phenomena, the researcher sees the importance to study about speech act. By speech acts, we know how to convey and understand the intention or purpose correctly, so that the goal of the communication can be reached. That is why the researcher interested to tahe it for her study. But, here, she focuses her study on the illocutionary act only. Illocutionary at is very important part of speech act because illocutionary act becomes the main central of communication. As Gunaan (2007: 7) states that illocutionary acts becomes the basic os analysis in pragmatic comprehension. It means that, the hearer will know the purpose of the speaker is s/he understand the illocutionary act of the utterance.

Illocutionary act is interesting to be analyzed in order to understand the function of utterances and the intended meaning of utterances. It includes context of

situation in analyzing illocutionary act because context of situation can bring some information to understand the intended meaning of utterance. Illocutionary act has some different types. Searle (1997:10) proposed that there are five classification of illocutionary act; they are representative, directive, commissive, expressive and declarative.

Illocutionary act can be found in the daily conversation. As the example of conversation, movie script is a good example of conversation which can be taken as the object of the study. To study illocutionary act, the researcher takes a movie entitled “Me Before You” British-American romantic comedy by Thea Sharrock.

The study intended to analyze the use of Illocutionary acts uttered by main characters in the *Me Before You* movie. This can motivated the researcher to study about illocutionary acts uttered by the main characters in *Me Before You* movie. The reason why the researcher choose this topic is because wants to analyze the illocutionary acts uttered by the main character in *Me Before You* movie get types of illocutionary which are found in the *Me Before You* movie, classify and analyzed the categories of searly’s illocutionary acts which are found in the main characters dialog of *Me Before You* movie.

Based on the background above, the researcher feels interested in conducting a research entitled: **“Illocutionary Acts Uttered by the Main Characters in *Me Before You* Movie”**.

B. Identification of the Problems

Based on the background of the study, the problem of the study:

1. The speakers do not know the Searly’s categories of illocutionary acts in conversation especially in *Me Before You* movie.
2. The most dominant categories of illocutionary acts which are found in the *Me Before You* movie.

C. Scope and Limitation

The scope of this research in pragmatic is illocutionary. There are five Searle's categories of illocutionary acts. They are assertive (representative), directive, commissive, expressive, and declarative. All the categories of illocutionary acts are analyzed. This study is limited only on the uttered by the main character in *Me Before You* movie.

D. The formulation of the Problems

In this study, the problem were formulated as follow:

1. What are Searle's categories of Illocutionary acts which are found in the *Me Before You* movie?
2. What is the most dominant categories of Illocutionary acts which is found in the *Me Before You* movie?

E. The objectives of the Study

The objectives of the study were to describe the categories of Illocutionary acts which are found in dialog uttered by the main character of *Me Before You* movie and to derive the dominant categories of illocutionary acts.

F. The significance of the study

The findings of the study are important in:

- a. Theoretically:
 1. To give the information about speech acts of Illocutionary especially in the *Me Before You* movie.
 2. This research expected to provide knowledge of illocutionary acts in the movie.
 3. To used as references in learning activities.

b. Practically:

1. For the readers, it is expected that the finding of the study will provide further information to those interest in similar research relate to this study.
2. A good understanding to the students about illocutionary acts and types of illocutionary acts.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Pragmatics

Pragmatic is the study of language in a human context of use. Language use is the process by which people communicate for various purposes, using linguistics means. This process is influenced by the conditions of society, in as much these conditions establish the user's access to and control of those means. Then, pragmatics can also be described as a societally bound linguistics (Jacob L. Mey, 1998:724).

Pragmatics is about how words are used in different situations. If you are a linguist studying pragmatics, you are going to need to hear real conversations between people. How people think they use language and how they actually use it are not quite the same, and pragmatics is about looking at the reality of language use. Pragmatics is concerned with the study of meaning as communicated by a speaker (or researcher) and interpreted by a listener (or reader). George Yule (1996: 5) said that pragmatics is the study of the relationships between linguistic forms and the use of those forms.

In this distinction, only pragmatics allows human into the analysis, the advantage of studying language via pragmatics is that we can talk about people's intended meanings, their opinions, their purposes or goals and the kinds of actions that they are performing when they speak.

2. Speech Acts

2.1. Definition of Speech Acts

7

According to Labov and Fanshel (1997: 30), speech acts is created when speaker or researcher makes an utterance to listener or reader in context. Speech acts is a part of social interactive behavior and must be interpreted as an aspect of social interaction (Concise Encyclopedia of Pragmatics: 927).

In speaking to each other, we use sentences or utterances. The philosopher, J.L. Austin, 1962 (Roland Wardaugh, 1992: 283), distinguished another kind of utterance from these, namely performative utterance. In using a performative utterance, a person is not just saying something but actually doing something if certain real-world conditions are met. A speech act changes in some way the conditions that exist in the world.

Parker (1986: 14) viewed speech act as every utterance of speech constitutes some sort of act. It is close with Searle's more specific opinion which stated that speech act is often meant to refer just to the same thing as the term Illocutionary act (an act of doing something). Speech acts (and their component acts) focus on the relationship between the speaker and the listener particularly, therefore it concerns on the context of the utterances.

From wikipedia, we can find that a speech act is an act that a speaker performs when making an utterance. Speech acts are commonly taken to include such acts as promising, ordering, greeting, warning, inviting and congratulating.

2.2. Speech Act Theory

2.2.1. Austin's Theory Speech Acts

The main theme of Austin's *How to Do Things with Words* is the replacement of the original distinction between performative and constative by a general theory of speech acts. The original distinction (the "special theory") was supposed to be a distinction between utterances which are statements or descriptions, and utterances which are acts, such as, for example, promises, apologies, bets, or warnings. It is supposed to be a distinction between utterances which are sayings and utterances which are doings. Austin shows in detail how attempts to make the distinction precise along these lines only show that it collapses. One is tempted to say that whereas constative can be true or false, performatives cannot be true or false, but felicitous or infelicitous, depending on whether they are performed correctly, completely, and sincerely in accord with some antecedent set of conventions.

Among locutionary, illocutionary, and perlocutionary acts, Austin (1962) especially focuses on the importance of illocutionary and perlocutionary acts. So, Austin presents five general classes of illocutionary forces of utterance, including verdictives, exercitives, commissives, behabitives, and expositives. Verdictives can be observed when juries, mediators, or judges, for instance, are giving a verdict. They also include “estimate, reckoning, or appraisal”. Exercitives are related to execution of right, authority, and influence, such as order or designate. Commissives are those by which the speaker is obligation to do some acts by uttering the sentence. E.g., promise or intend. Behabitives are concerned with attitudes and social behaviors, such as congratulate or curse. Expositives clarify the way utterances fit the proceedings of conversation or arguments, including describe, accept, or explain.

2.2.2. Searly’s Theory Speech Act

For searle the basic unit of language is the speech act orr illocutionary act, the production of a token in context of a speech act(not the word, the sentence type, or the theory). In looking at a single act there are many ways describing it: “The speaker will characteristically have moved his jaw and tongue and made noises, he will have performed acts within the class which includes making statements, asking questions, issuing commands, giving reports, greeting and warming.

Searle (1979) set up the following classification categories of illocutionary speech acts:

1. Assertives is speech acts that commit a speaker to the truth of the expressed proposition
2. Directive is speech acts that are to cause the hearer to take a particular action, e.g., request, commands and advice
3. Commissives is speech acts that commit a speaker to some future action, e.g., promises and oaths
4. Expressive is speech acts that express on the speaker’s attitudes and emotions towards the proposition, e.g., congratulations, excuses and thaks

5. Declarations is speech acts that change the reality in accors with the proposition of the declaration, e.g., babtisms, pronouncing someone gulty or pronouncing someone husband and wife.

2.3. Types of Speech Acts

According to John Searle (Frank Parker:14), he expanded the concept that every speech acts consist of three separate acts, such as: an act of saing something, an act of doing something and an act of affecting something. As a framewor for investigating these different components, Searle adapted the following terminology from Austin (Frank Parker: 15-16). Such as:

a. Locutionary Act

This is the act of simply uttering a sentence from a language; it is a description of what the speaker says. It is the act of using refering expression (e.g a noun phrase) and predicating expression (e.g a verb phrase or adjective). For example, is I say “My glasses is broken”, the refering expression is my glsses and predicating expression is broken. Locutionary act is not very important for understanding speech acts.

b. Illocutionary Acts

This is what speaker intends to do by uttering a sentence. Illocutionary act would include stating, promising, apologizing, threatening, ordering and resqueting. For example, if a mother says to her child “Your hand on the teable”, the illocutionary act is one of ordering. Illocutionary act, something called the illocutionary force of the utternence. Looking from the previous example, we might say that the illocutionary force of the mother’s utterance is an order. Reverse from the illocutionary act, the illocutionary act is very important to understanding speech acts.

According to Parker (17-20), he lso pointed out that speech act can be performed directness (direct and indirect speech act) and literalness (literal and nonliteral speech act) as follow:

a. Direct speech acts

In general, the syntactic form of an utterance reflects the direct illocutionary act. Consider the following example:

Utterance → Get off my foot!

Syntactic form → Imperative

Direct illocutionary act → Ordering or requesting

b. Indirect speech acts

In general, the syntactic form of an utterance does not reflect the indirect illocutionary acts associated with it. The best way to find out whether you are dealing with an indirect illocutionary act is to respond to direct illocutionary acts. If the response seems to be in the right, then the speech may be used to perform an indirect illocutionary act. For example, you are at dinner, sit down and salt shaker out of your reach, so you go back to the stranger sitting next to you and say “Can you pass the salt”. He said “Yes” but, instead of passing the salt, he turns back to his lunch. The answer is precisely because he was responding to a direct illocutionary act (asking questions) rather than an indirect illocutionary act (make request).

c. Literal Speech Acts

In fact, sometimes the speakers mean what they say literally and sometimes not. In literal speech act, the utterance has the real meaning suitable with the saying. For example: That is the most delicious food I’ve ever eaten. This utterance said by Edwin when he has lunch in a new restaurant. The utterance he said is suitable with the saying. It has real meaning that means the food was very delicious.

d. Non Literal Acts

This utterance has a different meaning with the saying. What someone means is not suitable with the saying. For example, a student in biology test who doesn’t know the part of the eyes said to this friend and says “I just love taking a biology test”. The utterance meaning is not suitable with the saying.

c. Perlocutionary Act

This is the effect on the listener of what speaker says. Perlocutionary acts would include such effects as persuading, embarrassing, intimidating, boring, irritating, or inspiring the listener. For example, an utterance “ You’d better do your homework”, the illocutionary act is the act of uttering if it remains the same regardless of context. But, the illocutionary act and perlocutionary act change depending who is talking to whom.

If that utterance said by a father to his son, the illocutionary act might be one of ordering and the perlocutionary act might be one of irritating (especially if this speech act is daily event). But, it will be different if that utterance said by a 20 years old college student to this roommate. The illocutionary act is might be one of urging and the perlocutionary act is one of persuading (especially if it is right before final exam). It should be clear that illocutionary act varies with context.

2.4. Categories of Illocutionary Acts

The concept of an illocutionary act is central to the concept of a speech act. Although there are numerous opinions as to how to define illocutionary acts, there are some kinds of acts which are widely accepted as illocutionary, as for example promising, ordering someone, and bequeathing. L. Mey in his book “Pragmatics” (1993: 163-168) was adapted classification of illocutionary acts from Searle, as follow:

a. Assertive (Representative)

A speech acts that are commit a speaker to the truth of the expressed proposition. It means that the statement convey a belief or disbelief in some proposition, such as: statement of general truth (it is a hot summer day), an assertion, description, suggesting, boasting, complaining, claiming, and reporting.

b. Directive

A speech acts that are to cause the listener to take a particular action, in other words it’s ordering someone to do something. E.g in request, commands,

advice, and recommending, for example: a mother asked her daughter to eat her breakfast, she will say “eat your breakfast, please!”.

c. Commisave

A speech acts that commit a speaker to some future action, e.g. promising, oaths, vowing, and offering. For example: a speaker promise to do something “I promise I’ll be there for you”.

d. Expressive

A speech acts that express the speaker’s attitude and emotions toward the ptoposition, e.g. congratulations, excuses and thanks. It also can be a statement of pleasure, pain, likes, dislikes, joy, and sorrow. For example “I love your dress”.

e. Declarative

A speech acts that will give effect for the speaker because its change the reaity in accord with the proposition of the declaration, e.g. baptism, pronouncing someone guilty or pronouncing someone husband and wife. Usually, it’s used in ritual: “I hereby pronounce you as husband and wife”.

2.5. Interaction of Direct-Indirect and Literal-Non Literal Speech Acts

According to frank Parker (19-20), there are four interactions. Such as:

a. Literal and Direct Speech Act

Suppose you are having physical axamination and the doctore says: Stick out your tongue. This is a literal and direct speech act. It is literal because the doctoe means exactly what the words say that the doctor wants you tostick out your tongue. This is direct because the doctor a request to you.

b. Nonliteral and Direct Speech act

Suppose Joe and Shane is leaving the psychology exam. He Joe says to Shane: That was the most miserable test I’ve been taken. The Shane respond it by saying” you can say that again. This is nonliteral because Jack doesn’t mean axactly

what word he say. It is direct because Jack is using declarative form of direct illocutionary acts of making a statement.

c. Literal and Indirect Speech act

Imagine that you and your friend are in the restaurant. The butter is out of your reach. It's front of your friend. Then you say: I'd like some butter. This is a literal speech act, because you mean exactly that you want some butter and maybe you would like the butter too. It is indirect because you would like the butter, but the exact meaning is you want your friend to take it for you. Because, it's out of your reach and need your friend help to get it.

d. Nonliteral and Indirect Speech Act

Suppose that Mr. Black is in the waiting room of doctor's office. Then a woman and her little daughter walk in and sit down. After a minute the little girl run around in the room and yelling at the top of her lungs. Then she stop right in front of Mr. Black and lets out her best war whoop Mr. White says: Why don't you yell a little louder? This is nonliteral and indirect speech act. This is nonliteral speech act because Mr. White doesn't mean exactly what word he says to the little girl. This is indirect because Mr. Black making a request to the little girl to be quiet.

2.6. Language Variation in Speech Acts

According to Holmes (1992:243-247), language varies according to where it is used to whom we using it. For people who know well someone, the more casual and relaxed speech style will use to them and use the vernacular form to their friend. But, for someone who they doesn't know well, they will use standard form in speech. Generally, people also speak differently according to their age, sex, social roles and class and so on. Actually, in speech, people used two form of language such as: formal and informal language. Both of them are used in different situation. In formal situation, we should speech in formal language because it will more polite to do. It's okay to use informal language too, but just for interlude to lost people bored with our speech. In the other hand, it will be different in informal situation. We can use

informal language which have so many variation of it, likes jargon, slang and so on. There are no rules to say something, we are free to express our feeling by our own language.

For an example, n the different social class, there is a different speech or style which is use. In the middle or high social class (e.g. the nobility or the royal family), they will use standart language to speak with other and sometimes they also used the formal language. It's should be done to show their politeness in their speech acts. In the other hand, for the lower social class, usually they used the venacular form. They used the simple language in their speech. But, sometimes they also used the standard language in formal situation.

3. History of the Movie

Me Before You is a 2016 British-American romantic comedy film directed by Thea Sharrock as her directorial debut and adapted by English author Jojo Moyes from her 2012 novel of the same name. The film stars Emilia Clarke, Sam Claflin, ena Coleman, Charles Dance, Matthew Lewis, Ben Lloyd-Huges and Janet McTeer.

Set in the UK, the film is shot in various historic locations around the country, including Pembroke Castle in Wales, and Chenies Manor House in Buckinghamshire, England. The film was released on June 3, 2016, in the US. On April 2, 2014, it was announced Thea Sharrock would direct the film. On September 2, 2014 Emila Clarke and Sam Claflin were cast in the film. On March 24, 2015, Stephen Peacocke was cast in the film. On April 9, 2015, annet McTeer joined the cast. On april 10,2015, Brendand Coyle, Matthew Lewis, Samantha Spiro, Vanessa ibry, and Ben Lioyd Hughes joined the cast.

Principal photography began in April 2015, and ended on June 26, 2015. The film was shot in various locations in the UK, including Pembroke, Wales, and Chenies Manor House, Chenies, Buckinghamshire, England for the wedding scenes, while Majorca, Spain, stands in for Mauritius.

In July 2014, it was announced that the film would be released on August 21, 2015. In May 2015, the film's release date was moved to June 3, 2016. In November 2015, the film's release date was moved back, to March 4, 2016, before being delayed again in January 2016, to its previous June 3, 2016 release date.

Me Before You grossed \$56.2 million in North America and over \$151.2 million in other territories for a total of \$207.4 million, against a budget of \$20 million.

4. The Synopsis of *Me Before You* Movie

26-year-old Louisa Clark (Emilia Clarke) is a happy, outgoing woman who lives with and supports her working-class family. After losing her job at a local cafe, she is hired as the caregiver of Will Traynor (Sam Claflin), a former successful banker and once active young man who became paralyzed after being involved in a motorcycle accident two years prior. Louisa has no experience but Will's mother believes her positivity will help lift his spirits. Will also spends time with Nathan, his physical therapist, who mostly helps him with exercise and movement, despite both knowing he will never regain use of his body due to the damage to his spinal cord.

Cynical and depressed because he can no longer live a life of luxury, he initially reacts coldly to Louisa's joyful wackiness and treats her with contempt. However, one night, Will asks Louisa to stay late and watch a film with him, and she accepts. The two begin to bond and eventually become close friends. Will also has a visit from his former best friend and ex-girlfriend who reveal they are engaged and would like Will to attend the wedding. Louisa and Will continue to talk daily; she learns that Will has travelled extensively, his favourite place being Paris. She tells him that outside of work, she doesn't have many interests or hobbies, and spends most of her time at home. She has a long-term boyfriend, Patrick (Matthew Lewis), but he is currently training to take part in a biking triathlon in Norway, a hobby that he often chooses over spending time with her. Will urges Louisa to change and tells her she should live life as fully as possible.

While at work one day, Louisa overhears Will's parents and she learns that Will has given his parents six months before taking him to Dignitas in Switzerland for assisted suicide. He cannot deal with the pain and suffering of his disability and wishes for his old self to come back, but because this isn't a possibility, he has asked his parents to do this one thing for him. Louisa also notices Will's scarred wrists from previous suicide attempts. Upon knowing this, Louisa secretly makes it her mission to change his mind and organises various trips and adventures to try and prove to Will that life is worth living, despite his disability. Will gradually becomes more communicative and open-minded as they spend more time together. The pair go to a Mozart concert, watch the horse racing, Will meets Louisa's family on her birthday, and they eventually decide to attend Will's ex-girlfriend's wedding together.

Meanwhile, Louisa's father loses his job, causing more financial difficulties for their family. Fortunately, Will's father offers him a job and Louisa realises that Will is trying to help her secure her freedom from her family. They soon develop strong feelings for one another, ending her relationship with Patrick.

During their final trip to the island of Mauritius together, Will confesses how he still intends to follow through with the euthanasia, despite his love for her, as he wants her to live a full life instead of “half a life” with him. He says their time together has been special, but he cannot bear to live in a wheelchair.

However, he asks for her to accompany him to Switzerland to say goodbye. Angry and hurt, she informs Will's parents she has quit upon arriving back in the United Kingdom, and does not speak to Will for the days that follow. However, at home, Louisa's father persuades her to go to Will and enjoy the time they have left. She knows it is the right thing to do and flies to Switzerland to be with Will in his final moments.

After his death, he writes her a letter, which she reads while dining at his favourite cafe in Paris, one place he told her she must visit. He explains he has left her just enough money to follow her dreams, and instructs her to “live well” or “just live”.

B. Conceptual Framework

Pragmatics is one linguistic branch focuses on human communication. Communication here is not merely something that happens but it is functional designed to give some effects on the environment of speaker and listener.

Speech acts as central concern of pragmatics is defined as the study of how to things with words. When we are speaking language, we are performing speech acts such as giving, command, making statement, and so on. Yule (1994:48) devides the speech acts into three importent types, they are: (1) Locutionary act (2) Illocutionary act, and (3) Perlocutionary act.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by using qualitative design. Sugiono (2010:13) defined “Qualitative research method that is based is on the philosophy of positivism, is used to examine the population or a particular sample, the sampling technique is generally done at random, using a data collection instrument is qualitative research data analysis statistics with the aim to test the hypothesis that applied”. The qualitative method refers to research procedure which produce descriptive data. Qualitative method involves looking in depth at non-numerical data, qualitative method think of the quality of data. It meant that the data is only on descriptive data. However, the use of research design is aimed to help the researcher make better analysis. By using this method, the data was collected in order to find the types of speech acts which are found in the *Me Before You* movie.

B. Source of Data

The source of the main data were taken from the script of *Me Before You* movie which directed by Thea Sharrock and produce by Warner Bros Pictures. The data were the utterances from the dialogue in the script.

23

C. Technique for Collecting the Data

The data were collected from the service film *Me Before You* from the internet to get information in which will be needed to achieve to purpose of this research. Here the steps that will be used by the researches in collecting the data:collecting the data was taken the produce as follow:

1. Downloading the data from internet to get the script of the *Me Before You* movie.

2. Watching the *Me Before You* movie.
3. Reading the script of the *Me Before You* movie.
4. Observing the utterances by the main character in the movie to find out the illocutionary acts in the *Me Before You*.
5. Identifying the illocutionary acts in the *Me Before You* movie.
6. Underlining the illocutionary acts in the movie of *Me Before You*.

D. Tecnique for Analyzing the Data

In analyzing the data, the research was used descriptive method as the following step.

1. Classifying the utterance in to the Searle's categories of illocutionary acts.
2. Transferring the data analysis into the table. Then, the researcher signing a checklist (✓) in the table included the categories of illocutionary acts.
3. Calculating the precentage of the Searle's cetegories of illocutionary acts.
4. Finding out the most dominant type of Searle's illocutionary acts.

CHAPTER IV

DATA AND ANALYSIS

A. Data Collection

The data were collected from *Me Before You* movie script. The script of *Me Before You* movie was derived from internet media. The data were taken from utterances of the main characters and analyzed according to Searle's theory. Those data were analyzed based on the types of illocutionary acts.

B. Data Analysis

The data were classified based on the categories of Searle's illocutionary. There are five categories of illocutionary: they are assertive (representative), directive, commissive, expressive, and declarative.

Searle classified illocutionary acts into five categories as follow:

1. Assertive (Representative)

A speech act that commits a speaker to the truth of the expressed proposition. It means that statement conveys a belief or disbelief in some proposition, such as: statement of general truth, an assertion, a description, etc. In more detail, there are some examples of utterance which are "Representative" category in "Me Before You" movie such as:

1) Dialogue between Louisa Clark and Frank

Frank : *How many in this one ?*
Louisa : *170 calories, you did have that one yesterday.*
Frank : *What about that one, then ?*
Louisa : *220, but it is less if you eat them standing up.*

From the data above, boasting was uttered by Louisa by saying "*but it is less if you eat them standing up*". In ut ²⁴ boasting about if they eat that standing up can less the calories, so that it can be categorized as a representative utterance.

2) Dialogue between Louisa and Camila Traynor

Camilla : *Miss clark, why should i employ you? instead of say, the previous candidate?*

Louisa : *Um....*

Camilla : *Really? you can't think of a single reason i should employ you?*

Louisa : *Well no, yes, mrs. Traynor, I, I'm I'm, I'm a fast learner and I'm never ill, and I only live on the other side of the castle. and, and, I am stronger than i look. and i make a mean cup of tea. You know, there isn't much that can't be solved by a decent cup of tea. No, not that i'm saying that your husband's paraplegia, quadriplegia could be solved by.*

From the data above, describing was uttered by Louisa by saying “*I, I'm I'm, I'm a fast learner and I'm never ill, and I only live on the other side of the castle. and, and, I am stronger than i look. and i make a mean cup of tea*”. She discribe herself to make Camila convincing and accept her work, so that it can be categoriezed as a respresentative utterance.

3) Dialogue between Will and Louisa

Wili : *Here's what I know about you, miss clark. My mother says that you're chatty.*

Louisa : *yeah.*

Will : *Could we strike a deal?, whereby you are very 'unchatty' around me?*

Louisa : *Okay. yeah, well i'll just be in the kitchen, if you need anything.*

From the data above, suggesting was uttered by Will by saying “*Could we strike a deal?, whereby you are very 'unchatty' around me?*”.in uttering he is sugesting for Louisa to unchatty if around him.

4) Dialogue between Camila Traynor and Will Traynor

Camilla : *Right, well I'll leave you to get on. Miss clark, Nathan will talk you through Will's routines and equipment.*

Wili : *You don't have to talk across me,mother.My brain isn't paralyzed, yet.*

From the data above, stating was uttered by Will by saying “*You don't have to talk across me, mother. My brain isn't paralyzed, yet*”. He is say to his mother to don not talk accross him, he can talk by himself because his brain isn’t paralyzed yet, so that it can be categorized as a respresentative utterance.

5) Dialogue between Sharon, Will and Louisa

Sharon: *We don't sell badges madam this is a restaurant! you will need to go to the ticket office to buy it.*

Will : *Louisa? let's go.*

Louisa : *No, no, no! this is not fair! we've come all this way!*

Will : *Louisa? i'm not hungry.*

Louisa : *No! i'm just gonna run and get the badges and then we will have our meal. and you will see that we well be fine once we've eaten. - yeah.*

From the data above, claiming was uttered by Louisa by saying “*No, no, no! this is not fair! we've come all this way!*”. This situation they want to lunch in the restaurant who must have a badges, Louisa claiming because according to her it is not fair for them, so that it can be categorized as a representative utterance.

2. Directive

A speech that are cause someone to do something. E.g.in requesting, ordering, commanding, recommending and advising. In dialogs of “Me Before You” movie, it can be looked that there is many utterances from this category, some of theme are:

1) Dialogue between Louisa and Patrick

Louisa : *But I am ot you Pat, I toast the tea, cakes. Can you slow down? I'm wearing gthe wrong bra.*

Patrick : *I am just saying, put on smile and head back to the job center and do not worry about the holiday, I'll pay.*

From the data above, requesting was uttered by Louisa by saying “*Can you slow down? I'm wearing gthe wrong bra*”. The uttering used requesting by Louisa purpose to requesting Ptrick to slow down, so that it can be categorized as a directive utterance.

2) Dialogue between Louisa and Will

Louisa : *I don't really like those kinds of films.*

Will : *Those kinds of films?*

Will : *What, did your school not teach you to read? sit down!. watch with me, that's an order.*

From the data above, commanding was uttered by Will by saying “*Sit down!. watch with me, that's an order*”. So it can be categorized as a directive utterance.

3. Commissive

A speech acts that commit a speaker to some future action, e.g: promises, vows and oaths. Example of dialogues from “Me Before You” movie which have “commissive” categories are:

1) Dialogue between Louisa and Camila Traynor

Camila : *He has a good days and bad days.*
 Louisa : *Mrs. Traynor, I won't let you down.*

From the data above, promising was uttered by Louisa by saying “*Mrs. Traynor, I won't let you down*”. Mrs. Traynor want to clark know that, Will have a good and bad days, that utterance aim to make clark can superintend everything about Will. And Clark utterance is Commissive (promise) she promise she never make Mrs. Traynor disappointed.

2) Dialogue between Will and Louisa

Will : *You don't have to talk across me, mother. My brain isn't paralyzed, yet.*
 Louisa : *I'm lou.*
 Will : *Yeah, you already said that.*
 Louisa : *Shall i make us all a cup of tea?*

From the data above, offering was uttered by Louisa by saying “*Shall i make us all a cup of tea?*”, so it can be categorized as a commissive utterance.

4. Expressive

A speech acts that express the speaker's attitudes and emotions towards the proposition, e.g.: congratulation, excuses and thanks. It also can be a statement of

pleasure, pain, likes, dislikes, joy and sorrow. Example of dialogues from “Me Before You” movie have “expressive” categories are:

1) Dialogue between Will, Ruppet and Alicia

Rupert : *Vicious. total monster. some days, i feel that i can hardly leave my chair.*

Alicia : *Please say something.*

Will : *Congratulations.*

Alicia : *Neither of us meant for this to happen. we were just friends, for ages. and if truth be told, rupert was a great support, after your accident.*

From the data above, congratulating was uttered by Will by saying “*Congratulation*”. This situation Alicia as his exgirlfriend and Ruppet as his bestfriend come to visit him. Will congratulating because Allicia and Ruppet will get merriage, so that it can be categorized as a expressive utterance.

2) Uteren by Louisa between Will

Will : *Interesting choice of footwear.*

Louisa : *Patrick says, that i make it look like a leprechaun drag queen.*

Will : *He was being nice.*

Louisa : *Dont smile at me like that.*

From the data above, praising was uttered by Will by saying “*Interesting choice of footwear*”. and “*He was being nice*”, so it can be categorized as a expressive utterance.

5. Declarative

A speech acts that will give effect for the speaker because its change the reaity in accord with the proposition of the declaration, e.g. resigne, dismissing, naming, baptism, sentencing, pronouncing, oppointing, exominating someone guilty or pronouncing someone husband and wife. Usually, it’s used in ritual, there are some example of dialogues from “Me Before You” movie have “declarative” categories are:

1) Dialogue between Louisa and Will

Louisa : *I wasn't going to fix the one of alicia. i'm not that stupid*
Will : *Spare me the psychology.*
Wili : *Just go and raid your grandma's wardrobe or whatever it is you do, when you're not making tea.*
Louisa : *You don't have to be an ass!!, your friends got the shitty treatment, fine. they deserved it. i'm just trying to do my job, as best i can. so it would be really nice if you didn't try and make my life so miserable, as you apparently make everyone elses.*

From the data above, cavil was uttered by Louisa by saying “*You don't have to be an ass!!*,”. she is cavil what Will say about her who make Louisa tersinggung mengecap, so tat it can be categorized as a declarative utterance.

2) Dialogue between Louisa and Will

Louisa : *So, um*
Louisa : *Patrick, wants to meet you.*
Will : *'Running man'? why?*
Louisa : *I think he wants to know who i'm spending all these late nights with. my parents do too.*
Will : *I get nervous when i a girl asks me to meet her parents.*

From the data above, naming was uttered by Will by saying “*Running man?*”. In uttering he is naming about Patrick, so that it can be categorized as a declarative utterance.

3) Dialogue between Louisa and Camila

Camilla : *Louisa!! Louisa!! Louisa wait, Louisa please.*
Louisa : *You do not have to pay me. i'm sorry.*

From the data above, resigning was uttered by Louisa by saying “*You do not have to pay me. i'm sorry*”. In uttering she is failed to change Will’s judgement to end his life, so that it can be categorized as declarative utterance.

Table 4.1 Searle’s Category of Illocutionary Acts

No	Utterances	Types of illocutionary acts				
		Asse rtive	Dirre ctive	Comm isive	Expres sive	Decla rative
1	Will : Do you want me to stop?	√				
2	Will : I'll cook tonight.		√			
3	Louisa : 220, but it is less if you eat them	√				

	standing up					
4	Louisa : Thanks frank.				√	
5	Louisa : Should we wrap it up for you, Daphne ?	√				
6	Louisa : Have it later?		√			
7	Louisa : Do we have to discuss this again?	√				
8	Louisa : But I am not you Pat. I toast the tea and cakes.	√				
9	Louisa : Can't you slow down? I'm wearing the wrong bra.		√			
10	Louisa : I'm still having nightmares about those giblets.	√				
11	Louisa : It turns out hot wax is not my friend.	√				
12	Louisa : Sayeed, please! i'll take anything!		√			
13	Louisa : is this like how anyone likes to dress?!	√				
14	Louisa : Thanks				√	
15	Louisa : um, i've never done it, but i'm sure I could learn.	√				
16	Louisa : not as much as it'd bother him. obviously.	√				
17	Louisa : do you, do you mind if I take off my jacket?		√			
18	Louisa : i, i'm i'm, i'm a fast learner. And i'm never ill, and I only live on the other side of the castle. and, and, I am stronger than I look. and I make a mean cup of tea. You know, there isn't much that can't be solved by a decent cup of tea. no, not that i'm saying that your husband's paraplegia, quadriplegia could be solved by	√				
19	Louisa : Ah, i'm sorry, when I am nervous, I just say stupid stuff.				√	
20	Louisa : mrs. traynor, I won't let you down.			√		
21	Will : you appear to have a problem with your skirt. You don't have to talk across me, mother.		√			
22	Will : my brain isn't paralyzed, yet.	√				

23	Louisa : shall I make us all a cup of tea?			√		
24	Louisa : it's a lot to remember.	√				
25	Louisa : so I thought we could go out this afternoon.	√				
26	Louisa : well, I was told you have a car that was adapted, for wheelchairs.	√				
27	Will : I don't do anything, miss clark. I sit and just about exist.	√				
28	Louisa : okay, well I could get you your computer?	√				
29	Louisa : or perhaps we could get to know each other a bit you know, because then you could tell me what you do like to do.... maybe.		√			
30	Will : here's what I know about you, miss clark. My mother says that you're chatty.	√				
31	Will : could we strike a deal, whereby you are very 'unchatty' around me?		√			
32	Louisa : Good morning.				√	
33	Louisa : No, he's fine	√				
34	Louisa : would you like a cup of tea?			√		
35	Louisa : Sorry, I was... I was					√
36	Will : you were just looking at my photographs. thinking how awful it must be having lived like that and ended up like this. Will : the rest are in the drawer if you'd like to snoop around further.	√				
37	Louisa : good morning.				√	
38	Louisa : Every time I speak, he looks at me like I am stupid.	√				
39	Louisa : but it feels like a lifetime.	√				
40	Louisa : you just want me to stay here in this miserable job, so I can help mom and dad!	√				
41	Louisa : i'll make some tea or coffee and i'll			√		

	make myself scarce.					
42	Will : congratulations.				√	
43	Louisa : right, well you'd better not move until i've cleaned that up.		√			
44	Louisa : because i've got no idea what i'd do, if you pop a tire it was awful! it's his girlfriend and his best friend!	√				
45	Louisa : I just thought if I could see if I could fix some of these. or um, y'know if you wanted to get new ones, I could go into town at lunch time. or we could both go	√				
46	Will : you know what, Louisa. Me smashing those was not an accident.	√				
47	Louisa : Sorry, aright, I didn't think				√	
48	Will : you thought you knew best. well, I don't want those pictures staring at me, every time i'm in bed, Will : waiting for someone to bloody get me out again, okay?		√			
49	Louisa : I wasn't going to fix the one of alicia. i'm not that stupid	√				
50	Will : spare me the psychology. Will : just go and raid your grandma's wardrobe or whatever it is you do, when you're not making tea.					√
51	Louisa : you don't have to be an ass!!	√				
52	Louisa : your friends got the shitty treatment, fine. they deserved it. i'm just trying to do my job, as best I can. so it would be really nice if you didn't try and make my life so miserable, as you apparently make everyone elses.	√				
53	Will : and what if I said I didn't want you here?	√				
54	Louisa : i'm not employed by you, i'm employed by your	√				

	mother. so unless she says she doesn't want me here anymore, i'm staying. not because I care about you or particularly enjoy your company. but because I need the money. Louisa : I really need the money.					
55	Will : just put them in the drawer.		√			
56	Louisa : hi, am I needed?			√		
57	Will : dvd weather, I think “ "des hommes et des dieux".	√				
58	Will : yes, it's french gay porn. you really don't enjoy sarcasm, do you?	√				
59	Louisa : the sarcasm is fine I just don't like superiority	√				
60	Will : you must hate me, then	√				
61	Louisa : ive never hated anyone.	√				
62	Louisa : Let me know if you need anything.			√		
63	Louisa : I don't really like those kinds of films.	√				
64	Will : what, did your school not teach you to read?					√
65	Will : Sit down. Will : watch with me, that's an order.		√			
66	Louisa : I uh, spend time with my family and I um, go to the pub. or I watch tv and I watch patrick running.	√				
67	Louisa : I am not exactly built for it.	√				
68	Will : this is an impressive list of hobbies.	√				
69	Louisa : well no, no, ok. I read a bit. and i, I like clothes.	√				
70	Will : you like.clothes.	√				
71	Louisa : I dont do much, okay? I go to work, and I go home and that's it.				√	
72	Louisa : oh I hear this one's good.	√				
73	Louisa : No, because was subtitle	√				

74	Louisa : Will, can I do anything?			√		
75	Louisa : can I get you some pain killers?			√		
76	Will : Thank you.				√	
77	Louisa : is there something I should be doing? some drugs or something? i'm just really worried and I do not know what to do.			√		
78	Will : don't ring mum.		√			
79	Will : it Will be fine, clark.	√				
80	Louisa : not great. he's in and out and he's not drunk anything.	√				
81	Louisa : maybe four or five hours. I called you, I did give him pain killers. Well he said that he just wanted to sleep.	√				
82	Louisa : half eight, had to see to another patient the snow got pretty bad.	√				
83	Louisa : you're stuck with me. Louisa : Will, can I ask you something?	√				
84	Will : my mother didnt tell you? it's her favorite story.	√				
85	Will : accident motorbike.	√				
86	Will : actually I wasn't. the bike, hit me.	√				
87	Louisa : I am sorry. sorry, i'm being chatty again. and you, you need to rest.					√
88	Will : no. stay. tell me tell me something good.		√			
89	Louisa : I used to say that to my dad! <u>but if I told you what he said back, you'd think I was insane.</u>	√				
90	Louisa : when had nightmares or something, he used to sing.	√				
91	Louisa : he used to sing the malahonkey song. what? the malahonkey song. I thought everyone knew it.	√				
92	Will : You're insane. your' whole family's				√	

	insane and you're a god awful singer. maybe dad was better.					
93	Will : okay, clark. tell me something else. something that doesn't involve singing.		√			
94	Louisa : when I was little my mum got me a pair of glittery wellies and I refused to take them off. I wore them in bed in the bath all summer long. my favorite outfit was the glittery boots and my bumblebee tights.	√				
95	Louisa : black and yellow stripes.	√				
96	Louisa : and I really really liked having stripy legs.	√				
97	Louisa : ah, I outgrew them. it broke my heart and they don't make those tights anymore. at least not for grown women anyway.	√				
98	Will : Interesting choose of footwear				√	
99	Louisa : patrick says, that I make it look like a leprechaun drag queen	√				
100	Will : He was being nice.				√	
101	Will : and you stayed there six years. way to go!				√	
102	Will : potential. you have to widen your horizons clark. you only get one life. and it is actually your duty to live it as fully as possible.		√			
103	Louisa : well you, you need a shave. if that beard gets any longer, i'll be picking food out of it. and ill have to sue you for undue distress in the workplace	√				
104	Will : you're changing the subject.	√				
105	Will : my mother Will be so happy.	√				
106	Will : you've got a funny look on your face. please do not tell me you shaved off my eyebrows.	√				
107	Will : Good bye				√	

108	Louisa : I know that we need the money, but this is horrible! i'm basically just on suicide watch. I am not going back. yeah....	√				
109	Louisa : I do not want their money!	√				
110	Will : oh my god! what have you come as?					√
111	Will : thanks. that's alright				√	
112	Louisa : what, we need to push.		√			
113	Will : don't worry, it's only cashmere.				√	
114	Louisa : sorry, do you..would you be able to help us with the cause we're a bit stuck.		√			
115	Will : we're fine.	√				
116	Louisa : we are not fine. you're very kind	√				
117	Louisa : we are not fine. you're very kind	√				
118	Louisa : carefully!!		√			
119	Louisa : I thank you very much. thank you, thank you. thanks guys. thank you. you guys, we're here! it's gonna be fun!				√	
120	Will : his ears are flat, his coat is dull. and he's got a funny walk.	√				
121	Louisa : great. so you know everything about horse racing, too.	√				
122	Will : no. I just look, process information and I make decisions and that horse is definitely not going to win.	√				
123	Will : yes, nothing like being spoon fed in public.	√				
124	Louisa : hello, we want a table for three, please.		√			
125	Louisa : so it's a quiet monday afternoon and youve, got a lot of empty tables. we want to buy a really expensive meal. and we do not want to eat pork rolls in a stall even with applesauce!	√				
126	Will : Louisa? let's go.		√			

127	Louisa : no, no, no! this is not fair! we've come all this way!	√				
128	Will : Louisa? i'm not hungry.	√				
129	Louisa : no! i'm just gonna run and get the badges and then we Will have our meal. and you Will see that we well be fine once we've eaten. - yeah.	√				
130	Louisa : do you know what, sharon? you can stick your premier badge right up your relaxed dining area okay? okay. eve rything's fine. great so we're going to paralyze your eardrums as well, now? so maybe horse racing wasn't my best idea. but this I think you'll enjoy.	√				
131	Louisa : no, I haven't. will you please come with me?		√			
132	Louisa : I bought the tickets a week ago. you can say no.		√			
133	Will : there's not chance of jay-z?		√			
134	Louisa : sadly, his tickets had just sold out.	√				
135	Will : mozart it is then.					√
136	Will : lose the scarf.		√			
137	Will : if you are going to wear a dress like that, clark , you have to wear it with confidence.	√				
138	Louisa : only you, Will traynor would tell a woman how to wear a bloody dress here.	√				
139	Will : actually no, there's something digging into my collar.	√				
140	Louisa : right, we're gonna get you in.		√			
141	Will : wait a minute, clark.		√			
142	Will : ‘ Running man’? why?					√
143	Will : I am, I don't want to go in yet. I just want to be a man who's been to a concert with a girl in a red dress. just a few	√				

	minutes more.					
144	Louisa : patrick, wants to meet you.	√				
145	Louisa : I think he wants to know who i'm spending all these late nights with. my parents do too.	√				
146	Will : I get nervous when I a girl asks me to meet her parents.	√				
147	Louisa : they wanted me to invite you to my birthday dinner next thursday, but don't worry. I said you wouldn't want to go.	√				
148	Louisa : because you hate strangers and don't like eating in front of people it seemed pretty obvious.	√				
149	Will : a curtsy Will be fine.	√				
150	Louisa : thank you!				√	
151	Will : no, it's fine. the truth is that I thought that I could crack this and then go back as if nothing had changed. I was wrong. this is delicious, mrs. clark.				√	
152	Will : so, patrick? Louisa told me that you're a personal trainer	√				
153	Will : I Will bear that in mind. thank you.				√	
154	Will : the pleasure has been all mine, really. here.	√				
155	Louisa : oh, granddad, thank you! thank you!				√	
156	Louisa : I love it. oh mom, thank you! thank you!				√	
157	Will : there's something for you in my bag as well.	√				
158	Louisa : only the best pair of tights, ever! I am going to try them on! oh! I can't tell you how much I love them. really, thanks.				√	
159	Will : thank you, josie. it was good to meet you all. and patrick, thank you for the, um, fitness				√	

	advice.					
160	Will : you're a lucky man. she certainly gives a good bed bath. - well done ! - pleased me.	√				
161	Louisa : so I could take you to a shakespeare festival happens today and tomorrow. or there is a sculpture park we can visit. or there is there's wine tasting.	√				
162	Will : can I take you somewhere?		√			
163	Will : the first kiss I ever had, was on that rampart	√				
164	Louisa : you're never gonna fit through there! ah, wow, it's amazing! Will! Will! no, please! - Will, stop!		√			
165	Louisa : There was something in my eye. I loved it!. did you?				√	
166	Louisa : it's a very bad idea. it's very dangerous. it's very, very high. and windy	√				
167	Will : when I was a kid, this was my favorite place in the whole world.	√				
168	Will : even knicked a sword from one of the exhibits. weighed a ton	√				
169	Will : paris. place dauphine, right next to the pont neuf. sitting outside a cafe with a strong, coffee and a croissant warm, with unsalted butter and strawberry jam.	√				
170	Louisa : so let's go! we could get on the eurostar right now!		√			
171	Will : you don't get it, clark. I want to be in paris, as me. the old me. when pretty french girls, give me the eye.	√				
172	Will : if I shut my eyes now, I know exactly how it feels to be in that little square. I remember every sensation. I do not want those memories erased, by the struggle to fit behind a table the taxi	√				

	drivers, who refuse to take me. and my wheelchair power pack that won't charge in a french socket. but I tell you where we Will go, though.					
173	Will : Will you come with me?		√			
174	Louisa : if you want me to. Louisa : I still dont know why we're doing this.	√				
175	Louisa : just so you know that if you do the "my left foot" thing I Will drive home and leave you stuck here with all your ex-girlfriends.	√				
176	Will : he's a nice guy. he fancies you.	√				
177	Louisa : he needs glasses.	√				
178	Will : don't do that. you look beautiful.				√	
179	Will : it was a lovely day, I wouldn't have missed it for the world. - you remember Louisa?	√				
180	Will : mirror	√				
181	Louisa : you didn't buy her a mirror!	√				
182	Louisa : c'mon! let's give these tossers something to talk about.		√			
183	Will : move closer? you smell fantastic. you know, you never would have let those breasts so near to me, if I wasn't in a wheelchair.				√	
184	Will : do you know something, clark? you are pretty much, the only thing that makes me want to get up in the morning.				√	
185	Louisa : then let's go somewhere! Louisa : anywhere in the world, just you and me Louisa : what do you say? Louisa : say yes, Will! Louisa : go on.		√			
186	Will : I am old enough to spend the night in a hotel without permission, mother. okay?	√				

187	Louisa : i'm not coming to extreme, whatever it is called, norway. they need me at work.	√				
188	Louisa : I am supporting you, patrick Louisa : I hate cycling and you know I do! but there's this trip i've got to go on, with Will.	√				
189	Louisa : patrick, this is important, okay? trust me.!		√			
190	Louisa : would you like me to take over for a while?			√		
191	Louisa : I can't just let this happen.	√				
192	Louisa : Could come up with another trick, that doctors would agree to, would you come us?	√				
193	Louisa : his other care giver's coming too.	√				
194	Louisa : patrick.. this is really important.	√				
195	Will : better. so what's the plan for today?	√				
196	Louisa : um, well, we can stay here for a bit. because they rent dvds at the front desk.	√				
197	Will : we didnt come all this way to watch dvds, clark.	√				
198	Louisa : yeah, i've got everything covered. - do not worry.			√		
199	Will : do not, no! leave 'em open.i want to see it. Don't go back to your room tonight, clark. just do it.		√			
200	Louisa : no, I can't I can't and it's gonna be too deep, I can't.	√				
201	Will : you can, you can do anything.		√			
202	Louisa : why didn't you make me do that earlier?! that was amazing!	√				
203	Will : you... you are a something else, clark.				√	
204	Louisa : I know. Louisa : I know about switzerland., I have known, for months listen,	√				

	I know that this is not how you would have chosen it. but I i can make you happy!					
205	Will : no, clark. I get that this could be a good life. but it's not, "my life". its not even close you never saw me, before I loved my life. ive really loved it. I cant be the kind of man, who just accepts this.	√				
206	Louisa : yes, but you're not giving it a chance.	√				
207	Louisa : you're not giving me a chance. i, have become a whole new person these last six months, because of you.	√				
208	Will : I know. and that is why I can't have you tied to me. I don't want you to miss all the things that someone else could give you. and selfishly Will : I dont want you to look at me one day and feel even the tiniest big of regret. or pity.	√				
209	Louisa : please Will! please!		√			
210	Will : listen. this, tonight being with you, is the most wonderful thing.		√			
211	Louisa : no!	√				
212	Will : you could have ever done for me. but I need it to end here no more pain and exhaustion and waking up every morning.. already wishing it was over. it's not going to get better than this. the doctors know it and I know it. when we get back, I am going to go to switzerland. so i'm asking you, if you really feel the things you say you feel. come with me.	√				
213	Louisa : yes I know, but I thought that you were changing your mind	√				
214	Will : nothing was ever going to change my mind. I promised my	√				

	parents six months and that's what i've given them					
215	Louisa : no, no!		√			
216	Louisa : don't say another word.		√			
217	Louisa : you're so selfish! Louisa : I tore my heart out in front of you and all you can say is "no". and now, you want me to come and watch the worst thing you can possibly imagine.	√				
218	Louisa : do you have any idea of what you are asking? I wish I had never taken this stupid job. I wish I had never met you.	√				
219	Louisa : actually, I need to get home	√				
220	Louisa : you do not have to pay me. i'm sorry.					√
221	Louisa : I tried, dad. I tried so hard! but I failed.	√				
222	Louisa : then what can you do?	√				
223	Louisa : dad, have I made a huge mistake?	√				
224	Louisa : actually no i'm here to kidnap you. I am going to steal you and i'm going to take you to, um	√				
225	Will : open the door clark		√			
226	Will : come here. closer.! look at me. please look at me!		√			
227	Will : tough. I need to see that face. I need to see that face of yours. even if it is all pink and blotchy		√			
228	Louisa : you really are a most impossible man, Will traynor.	√				
229	Will : and the world Will definitely be a better place without me, don't be sad, clark.		√			
230	Louisa : tell me something good.		√			
231	Will : Will you stay?		√			
232	Louisa : as long as you want me to.	√				

233	Will : can you call my parents in?		√			
234	Louisa : Why didn't you make me do that earlier?! that was amazing!				√	
Total		138	47	11	28	8
SUM						234

The following formula:

$$X = \frac{F}{N} \times 100\%$$

X = The percentage of each types of illocutionary

F = Frequency each types of illocutionary

N = Total number of all categories

1. Assertive (respresentative) of illocutionary.

$$X \frac{138}{234} \times 100\% = 58.97\%$$

2. Directive of illocutionary.

$$X \frac{47}{234} \times 100\% = 20.08\%$$

3. Commisive of illocutionary.

$$X \frac{11}{234} \times 100\% = 4.70\%$$

4. Expressive of illocutionary.

$$X \frac{30}{243} \times 100\% = 12.82\%$$

5. Declarative of illocutionary.

$$X \frac{8}{234} \times 100\% = 3.41\%$$

From the data above there were 234 utterances that found in the Me Before You movie and then from 234 utterances there were five types of illocutionary acts that found, where assertive/respresentative were 138 utterances, directive were 47 utterances, commisive were 11 utterances, expressive were 30 utterances and there were 8 utterances of declaration.

C. Research Finding

After analyzing all the data, the finding of the research from the analysis of illocutionary acts used in *Me Before You* movie can be presented as follow:

1. There were five types of illocutionary acts that found in the *Me Before You* movie namely:
 - a. Assertive or resrepresentative with the total are 138, at 58,97%. The elements of resoresentative found are: assertion, description, suggesting, boasting, complaining, claiming and reporting.
 - b. Directive, the second type of illocutionary acts is directive with the total amount are 47, at 20.08%. The elements of directive found are: ordering, commanding, requesting, advicing and recomanding.
 - c. Commisive the third type of illocutionary is commisive with the total amount are 11, at 4.70% The elements of commisive found are: oaths, promising, ordering and offering.
 - d. Expressive the fourth type of illocutionary is expressive with the total amount are 30, at 12.82% The elements of expressive found are: praising, condoling, congratulation, excuse and thanking.
 - e. Declarative, the fifth type of illocutionary is declarative with the total amount are 8, at 3.41% The elements of commisive found are: Resigne, naming and exominating.
2. The most dominant type of illocutionary acts in *Me Before You* movie were assertive (resrepresentative), the total number were 138 or 58.97%.

CHAPTER V

CONCLUSSIONS AND SUGGESTIONS

In this chapter , after analyzing the utterances produced by the main characters of the film *Me Before You* movie, conclusions and suggestions were drawn as following:

A. Conclusion

After analyzing Searle's categories of illocutionary act in *Me Before You* movie, it can be concluded that:

1. There are five categories of illocutionary acts according to Searle as follow:
assertive (respresentative), directive, commisive, expressive and declarative.
2. The total number of illocutionary acts uttered by the main characters are 234. It consist of 138 number refer to assertive (respresentative) (58.97%), 47 refer to directive (20.08%), 11 rever to commisive (4.70%), 30 refer to expressivr (12.82%) and 8 refer to declarative (3.41%).

B. suggestions

Based upon explanation above, to close this graduating paper the researcher would like to propose some suggestions as follow:

1. For the teacher

In lecture process, learning, understanding and analyzing speech act not only get from materials theoretically from their teacher but also it can be done from practicaly.

2. For the students

52

- a. Students need to study about speech act to understand what others people exactly mean. So, there is no misunderstanding between them.
- b. The advantages of speech act analysis are people can do with words and identify some of the utterance froms certain actions. So, it's important for us to study about speech act.

- c. By learning understanding of speech act, students will be more understandable in communication process in their daily life because they have understood well about what people mean in their utterances.

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APPENDIX

Will : Do you want me to stop?
Will : I'll cook tonight.
Louisa : 220, but it is less if you eat them standing up
Louisa : Thanks frank.
Louisa : Should we wrap it up for you, Daphne ?
Louisa : Have it later?
Louisa : Do we have to discuss this again?
Louisa : But I am not you Pat. I toast the tea and cakes.
Louisa : Can't you slow down? I'm wearing the wrong bra.
Louisa : I'm still having nightmares about those giblets.
Louisa : It turns out hot wax is not my friend.
Louisa : Sayeed, please! i'll take anything!
Louisa : is this like how anyone likes to dress?!
Louisa : Thanks
Louisa : um, i've never done it, but i'm sure I could learn.
Louisa : not as much as it'd bother him. obviously.
Louisa : do you, do you mind if I take off my jacket?
Louisa : i, i'm i'm, i'm a fast learner. And i'm never ill, and I only live on the other side of the castle. and, and, I am stronger than I look. and I make a mean cup of tea. You know, there isn't much that can't be solved by a decent cup of tea. no, not that i'm saying that your husband's paraplegia, quadriplegia could be solved by
Louisa : Ah, i'm sorry, when I am nervous, I just say stupid stuff.
Louisa : mrs. traynor, I won't let you down.
Will : you appear to have a problem with your skirt. You don't have to talk across me, mother.
Will : my brain isn't paralyzed, yet.
Louisa : shall I make us all a cup of tea?
Louisa : it's a lot to remember.
Louisa : so I thought we could go out this afternoon.
Louisa : well, I was told you have a car that was adapted, for wheelchairs.
Will : I don't do anything, miss clark. I sit and just about exist.
Louisa : okay, well I could get you your computer?
Louisa : or perhaps we could get to know each other a bit you know, because then you could tell me what you do like to do.... maybe.
Will : here's what I know about you, miss clark. My mother says that you're chatty.
Will : could we strike a deal, whereby you are very 'unchatty' around me?
Louisa : Good morning.
Louisa : No, he's fine
Louisa : would you like a cup of tea?
Louisa : Sorry, I was... I was
Will : you were just looking at my photographs. thinking how awful it must be having lived like that and ended up like this.
Will : the rest are in the drawer if you'd like to snoop around further.
Louisa : good morning.
Louisa : Every time I speak, he looks at me like I am stupid.
Louisa : but it feels like a lifetime.
Louisa : you just want me to stay here in this miserable job, so I can help mom and dad!
Louisa : i'll make some tea or coffee and i'll make myself scarce.
Will : congratulations.

Louisa : right, well you'd better not move until i've cleaned that up.
Louisa : because i've got no idea what i'd do, if you pop a tire it was awful! it's his girlfriend and his best friend!
Louisa : I just thought if I could see if I could fix some of these. or um, y'know if you wanted to get new ones, I could go into town at lunch time. or we could both go
Will : you know what, Louisa. Me smashing those was not an accident.
Louisa : Sorry, aright, I didn't think
Will : you thought you knew best. well, I don't want those pictures staring at me, every time i'm in bed,
Will : waiting for someone to bloody get me out again, okay?
Louisa : I wasn't going to fix the one of alicia. i'm not that stupid
Will : spare me the psychology.
Will : just go and raid your grandma's wardrobe or whatever it is you do, when you're not making tea.
Louisa : you don't have to be an ass!!
Louisa : your friends got the shitty treatment, fine. they deserved it. i'm just trying to do my job, as best I can. so it would be really nice if you didn't try and make my life so miserable, as you apparently make everyone elses.
Will : and what if I said I didn't want you here?
Louisa : i'm not employed by you, i'm employed by your mother. so unless she says she doesn't want me here anymore, i'm staying. not because I care about you or particularly enjoy your company. but because I need the money.
Louisa : I really need the money.
Will : just put them in the drawer.
Louisa : hi, am I needed?
Will : dvd weather, I think “ "des hommes et des dieux".
Will : yes, it's french gay porn. you really don't enjoy sarcasm, do you?
Louisa : the sarcasm is fine I just don't like superiority
Will : you must hate me, then
Louisa : ive never hated anyone.
Louisa : Let me know if you need anything.
Louisa : I don't really like those kinds of films.
Will : what, did your school not teach you to read?
Will : Sit down.
Will : watch with me, that's an order.
Louisa : I uh, spend time with my family and I um, go to the pub. or I watch tv and I watch patrick running.
Louisa : I am not exactly built for it.
Will : this is an impressive list of hobbies.
Louisa : well no, no, ok. I read a bit. and i, I like clothes.
Will : you like.clothes.
Louisa : I dont do much, okay? I go to work, and I go home and that's it.
Louisa : oh I hear this one's good.
Louisa : No, because was subtitle
Louisa : Will, can I do anything?
Louisa : can I get you some pain killers?
Will : Thank you.
Louisa : is there something I should be doing? some drugs or something? i'm just really worried and I do not know what to do.
Will : don't ring mum.
Will : it Will be fine, clark.
Louisa : not great. he's in and out and he's not drunk anything.
Louisa : maybe four or five hours. I called you, I did give him pain killers. Well he said that he just wanted to sleep.
Louisa : half eight, had to see to another patient the snow got pretty bad.
Louisa : you're stuck with me.

Louisa : Will, can I ask you something?
Will : my mother didnt tell you? it's her favorite story.
Will : accident motorbike.
Will : actually I wasn't. the bike, hit me.
Louisa : I am sorry. sorry, i'm being chatty again. and you, you need to rest.
Will : no. stay. tell me tell me something good.
Louisa : I used to say that to my dad! <u>but if I told you what he said back, you'd think I was insane.</u>
Louisa : when had nightmares or something, he used to sing.
Louisa : he used to sing the malahonkey song. what? the malahonkey song. I thought everyone knew it.
Will : You're insane. your' whole family's insane and you're a god awful singer. maybe dad was better.
Will : okay, clark. tell me something else. something that doesn't involve singing.
Louisa : when I was little my mum got me a pair of glittery wellies and I refused to take them off. I wore them in bed in the bath all summer long. my favorite outfit was the glittery boots and my bumblebee tights.
Louisa : black and yellow stripes.
Louisa : and I really really really liked having stripy legs.
Louisa : ah, I outgrew them. it broke my heart and they don't make those tights anymore. at least not for grown women anyway.
Will : Interesting choose of footwear
Louisa : patrick says, that I make it look like a leprechaun drag queen
Will : He was being nice.
Will : and you stayed there six years. way to go!
Will : potential. you have to widen your horizons clark. you only get one life. and it is actually your duty to live it as fully as possible.
Louisa : well you, you need a shave. if that beard gets any longer, i'll be picking food out of it. and ill have to sue you for undue distress in the workplace
Will : you're changing the subject.
Will : my mother Will be so happy.
Will : you've got a funny look on your face. please do not tell me you shaved off my eyebrows.
Will : Good bye
Louisa : I know that we need the money, but this is horrible! i'm basically just on suicide watch. I am not going back. yeah....
Louisa : I do not want their money!
Will : oh my god! what have you come as?
Will : thanks. that's alright
Louisa : what, we need to push.
Will : don't worry, it's only cashmere.
Louisa : sorry, do you..would you be able to help us with the cause we're a bit stuck.
Will : we're fine.
Louisa : we are not fine. you're very kind
Louisa : we are not fine. you're very kind
Louisa : carefully!!
Louisa : I thank you very much. thank you, thank you. thanks guys. thank you. you guys, we're here! it's gonna be fun!
Will : his ears are flat, his coat is dull. and he's got a funny walk.
Louisa : great. so you know everything about horse racing, too.
Will : no. I just look, process information and I make decisions and that horse is definitely not going to win.
Will : yes, nothing like being spoon fed in public.
Louisa : hello, we want a table for three, please.

Louisa : so it's a quiet monday afternoon and youve, got a lot of empty tables. we want to buy a really expensive meal. and we do not want to eat pork rolls in a stall even with applesauce!
Will : Louisa? let's go.
Louisa : no, no, no! this is not fair! we've come all this way!
Will : Louisa? i'm not hungry.
Louisa : no! i'm just gonna run and get the badges and then we Will have our meal. and you Will see that we well be fine once we've eaten. - yeah.
Louisa : do you know what, sharon? you can stick your premier badge right up your relaxed dining area okay? okay. eve rything's fine. great so we're going to paralyze your eardrums as well, now? so maybe horse racing wasn't my best idea. but this I think you'll enjoy.
Louisa : no, I haven't. will you please come with me?
Louisa : I bought the tickets a week ago. you can say no.
Will : there's not chance of jay-z?
Louisa : sadly, his tickets had just sold out.
Will : mozart it is then.
Will : lose the scarf.
Will : if you are going to wear a dress like that, clark , you have to wear it with confidence.
Louisa : only you, Will traynor would tell a woman how to wear a bloody dress here.
Will : actually no, there's something digging into my collar.
Louisa : right, we're gonna get you in.
Will : wait a minute, clark.
Will : ‘ Running man’? why?
Will : I am, I don't want to go in yet. I just want to be a man who's been to a concert with a girl in a red dress. just a few minutes more.
Louisa : patrick, wants to meet you.
Louisa : I think he wants to know who i'm spending all these late nights with. my parents do too.
Will : I get nervous when I a girl asks me to meet her parents.
Louisa : they wanted me to invite you to my birthday dinner next thursday, but don't worry. I said you wouldn't want to go.
Louisa : because you hate strangers and don't like eating in front of people it seemed pretty obvious.
Will : a curtsy Will be fine.
Louisa : thank you!
Will : no, it's fine. the truth is that I thought that I could crack this and then go back as if nothing had changed. I was wrong. this is delicious, mrs. clark.
Will : so, patrick? Louisa told me that you're a personal trainer
Will : I Will bear that in mind. thank you.
Will : the pleasure has been all mine, really. here.
Louisa : oh, granddad, thank you! thank you!
Louisa : I love it. oh mom, thank you! thank you!
Will : there's something for you in my bag as well.
Louisa : only the best pair of tights, ever! I am going to try them on! oh! I can't tell you how much I love them. really, thanks.
Will : thank you, josie. it was good to meet you all. and patrick, thank you for the, um, fitness advice.
Will : you're a lucky man. she certainly gives a good bed bath. - well done ! - pleased me.
Louisa : so I could take you to a shakespeare festival happens today and tomorrow. or there is a sculpture park we can visit. or there is there's wine tasting.
Will : can I take you somewhere?
Will : the first kiss I ever had, was on that rampart
Louisa : you're never gonna fit through there! ah, wow, it's amazing! Will! Will!

no, please! - Will, stop!
Louisa : There was something in my eye. I loved it!. did you?
Louisa : it's a very bad idea. it's very dangerous. it's very, very high. and windy
Will : when I was a kid, this was my favorite place in the whole world.
Will : even knicked a sword from one of the exhibits. weighed a ton
Will : paris. place dauphine, right next to the pont neuf. sitting outside a cafe with a strong, coffee and a croissant warm, with unsalted butter and strawberry jam.
Louisa : so let's go! we could get on the eurostar right now!
Will : you don't get it, clark. I want to be in paris, as me. the old me. when pretty french girls, give me the eye.
Will : if I shut my eyes now, I know exactly how it feels to be in that little square. I remember every sensation. I do not want those memories erased, by the struggle to fit behind a table the taxi drivers, who refuse to take me. and my wheelchair power pack that won't charge in a french socket. but I tell you where we Will go, though.
Will : Will you come with me?
Louisa : if you want me to.
Louisa : I still dont know why we're doing this.
Louisa : just so you know that if you do the "my left foot" thing I Will drive home and leave you stuck here with all your ex-girlfriends.
Will : he's a nice guy. he fancies you.
Louisa : he needs glasses.
Will : don't do that. you look beautiful.
Will : it was a lovely day, I wouldn't have missed it for the world. - you remember Louisa?
Will : mirror
Louisa : you didn't buy her a mirror!
Louisa : c'mon! let's give these tossers something to talk about.
Will : move closer? you smell fantastic. you know, you never would have let those breasts so near to me, if I wasn't in a wheelchair.
Will : do you know something, clark? you are pretty much, the only thing that makes me want to get up in the morning.
Louisa : then let's go somewhere!
Louisa : anywhere in the world, just you and me
Louisa : what do you say?
Louisa : say yes, Will!
Louisa : go on.
Will : I am old enough to spend the night in a hotel without permission, mother. okay?
Louisa : i'm not coming to extreme, whatever it is called, norway. they need me at work.
Louisa : I am supporting you, patrick
Louisa : I hate cycling and you know I do! but there's this trip i've got to go on, with Will.
Louisa : patrick, this is important, okay? trust me.!
Louisa : would you like me to take over for a while?
Louisa : I can't just let this happen.
Louisa : Could come up with another trick, that doctors would agree to, would you come us?
Louisa : his other care giver's coming too.
Louisa : patrick.. this is really important.
Will : better. so what's the plan for today?
Louisa : um, well, we can stay here for a bit. because they rent dvds at the front desk.
Will : we didnt come all this way to watch dvds, clark.
Louisa : yeah, i've got everything covered. - do not worry.
Will : do not, no! leave 'em open.i want to see it. Don't go back to your room

tonight, clark. just do it.
Louisa : no, I can't I can't and it's gonna be too deep, I can't.
Will : you can, you can do anything.
Louisa : why didn't you make me do that earlier?! that was amazing!
Will : you... you are a something else, clark.
Louisa : I know.
Louisa : I know about switzerland., I have known, for months listen, I know that this is not how you would have chosen it. but I i can make you happy!
Will : no, clark. I get that this could be a good life. but it's not, "my life". its not even close you never saw me, before I loved my life. ive really loved it. I cant be the kind of man, who just accepts this.
Louisa : yes, but you're not giving it a chance.
Louisa : you're not giving me a chance. i, have become a whole new person these last six months, because of you.
Will : I know. and that is why I can't have you tied to me. I don't want you to miss all the things that someone else could give you. and selfishly
Will : I dont want you to look at me one day and feel even the tiniest big of regret. or pity.
Louisa : please Will! please!
Will : listen. this, tonight being with you, is the most wonderful thing.
Louisa : no!
Will : you could have ever done for me. but I need it to end here no more pain and exhaustion and waking up every morning.. already wishing it was over. it's not going to get better than this. the doctors know it and I know it. when we get back, I am going to go to switzerland. so i'm asking you, if you really feel the things you say you feel. come with me.
Louisa : yes I know, but I thought that you were changing your mind
Will : nothing was ever going to change my mind. I promised my parents six months and that's what i've given them
Louisa : no, no!
Louisa : don't say another word.
Louisa : you're so selfish!
Louisa : I tore my heart out in front of you and all you can say is "no". and now, you want me to come and watch the worst thing you can possibly imagine.
Louisa : do you have any idea of what you are asking? I wish I had never taken this stupid job. I wish I had never met you.
Louisa : actually, I need to get home
Louisa : you do not have to pay me. i'm sorry.
Louisa : I tried, dad. I tried so hard! but I failed.
Louisa : then what can you do?
Louisa : dad, have I made a huge mistake?
Louisa : actually no i'm here to kidnap you. I am going to steal you and i'm going to take you to, um
Will : open the door clark
Will : come here. closer.! look at me. please look at me!
Will : tough. I need to see that face. I need to see that face of yours. even if it is all pink and blotchy
Louisa : you really are a most impossible man, Will traynor.
Will : and the world Will definitely be a better place without me, don't be sad, clark.
Louisa : tell me something good.
Will : Will you stay?
Louisa : as long as you want me to.
Will : can you call my parents in?
Louisa : Why didn't you make me do that earlier?! that was amazing!

